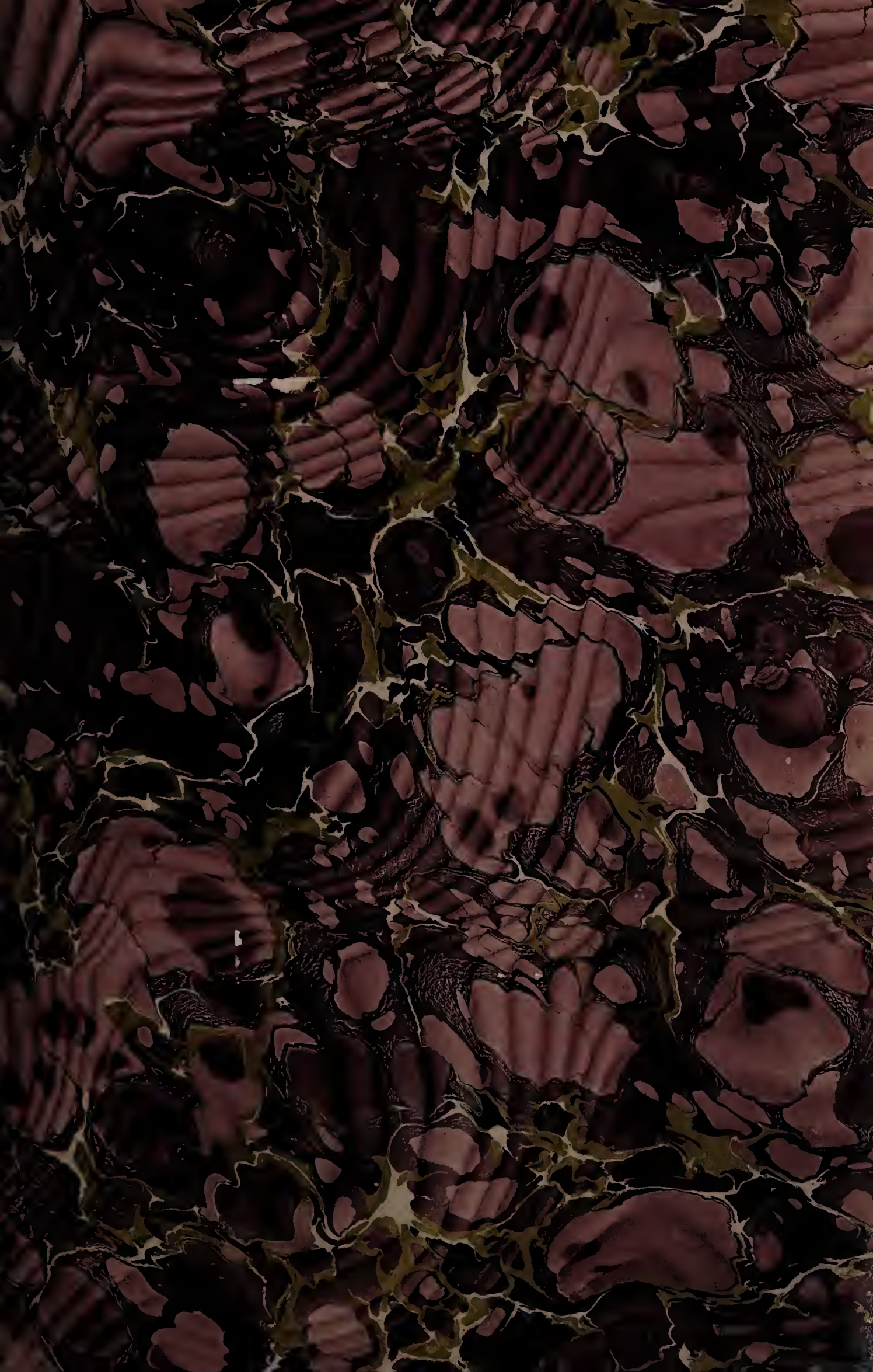


1/6/94  
to  
5/29/94









1894  
Feb. 13  
LoCh

CATALOGUE

OF

Fine Prints and Drawings

BY

ANCIENT MASTERS OF THE DUTCH, GERMAN  
AND ITALIAN SCHOOLS,

ENGRAVINGS AFTER SIR J. REYNOLDS,

Etchings and English Water-colour Drawings,

THE PROPERTY OF

HOWEL WILLS, ESQ.

OF FLORENCE:

WHICH

Will be Sold by Auction by

MESSRS. CHRISTIE, MANSON & WOODS,

AT THEIR GREAT ROOMS,

8 KING STREET, ST. JAMES'S SQUARE,

On TUESDAY, FEBRUARY 13, 1894,

AND FOLLOWING DAY,

AT ONE O'CLOCK PRECISELY.



May be viewed Two Days preceding, and Catalogues had,  
at Messrs. CHRISTIE, MANSON and Woods' Offices, 8 *King Street*,  
*St. James's Square, S.W.*

\*

10 2016-570



## CONDITIONS OF SALE.

—o—

- I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than 1s.; above Five Pounds, 5s.; and so on in proportion.
- III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.
- IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.
- V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale; Messrs. CHRISTIE, MANSON and WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot; and making no warranty whatever.
- VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.
- VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.

# CATALOGUE.

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## First Day's Sale.

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On TUESDAY, FEBRUARY 13, 1894,

AT ONE O'CLOCK PRECISELY.

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### MISCELLANEOUS PRINTS, ETC.

- |  |    |
|--|----|
| 1 Portrait of Cousins, after Watts, by himself ; The Holy Family, after L. da Vinci ; &c.    | 10 |
| 2 Giulio de Medici, after Raffaelle, by Gruner ; St. Sebastian, after Raffaelle ; and others | 9  |
| 3 Beatrix d'Este, after L. da Vinci, by Boutellie ; and other engravings, various            | 6  |

### ALTDORFER.

- |   |  |
|---|--|
| 4 Virgin and Child (B. 15)— <i>fine</i> |  |
|---|--|

### F. ANDERLONI.

- |   |   |
|---|---|
| 5 The Judgment of Solomon, after Raffaelle— <i>proof before any letters</i> |   |
| 6 The Virgin and Child, after Raffaelle                                     | 6 |

## P. ANDERLONI.

- 7 The Woman taken in Adultery, after Titian ; and Moses chastising the Shepherds—*proofs before any letters*
- 8 The Passeggio Madonna, after Raffaelle—*proof before letters*
- 9 Adorent Eum Angeli, after Titian—*proof before any letters*

## AUDOUIN.

- 10 Jupiter and Antiope—*proof with artist's names etched*

## H. S. BEHAM.

- 11 Misfortune (B. 141)—*fine*

## BERVIC.

- 12 St. John, after Raffaelle—*proof with artist's name etched ; and another*

## P. BETTELINI.

- 13 St. John, after Domenichino ; and the Magdalen, after Schidone—*proofs with arms only* 2
- 14 La Vierge aux Candélabres, after Raffaelle ; and others 2

## BEIN.

- 15 St. Apolline, after Raffaelle—*proof, first state ; and the Deposition, after Francia, by Blanchard—print* 2

## A. BLANCHARD.

- 16 La Petite Paysanne, after Murillo—*artist's proof ; and the Virgin Mary, after Luini, by Beaugrand—proof*



## BOLSWERT.

- 17 The Crucifixion, after Van Dyck; and two others, after Rubens 3

## BRAQUEMOND.

- 18 Erasmus, after Holbein—*proof before any letters*  
 19 Evening, after Rousseau—*artist's proof on vellum*

## HANS BURGMAIER.

- 20 Mercury with Venus (P. 199, No. 1)—*rare*

## CALAMATTA.

- 21 La Joconda, after L. da Vinci—*proof before any letters*

## CARAGLIO.

- 21A The Madonna seated with the Child, not described in Bartsch  
*From the St. John Dent Collection*

## COINY.

- 22 The Creation, after Michael Angelo—*artist's proof*; and another 2

## CHAUVEL.

- 23 Solitude, after Daubigny—*artist's proof on Japan paper*  
 24 Ville d'Avray, after Corot—*artist's proof on vellum*

## S. COUSINS.

- 25 Cardinal Newman, after Lady Coleridge—*trial proof*  
 26 The Cenci, after Guido—*proof with engraver's name only*  
 27 Lady Spencer and Lord Althorpe, after Reynolds—*artist's proof*  
 28 Duchess of Rutland, after Reynolds—*artist's proof*  
 29 Pope Pius VII., after Lawrence—*proof before letters*

## H. COUSINS.

- 30 Mater Dolorosa, after Murillo—*proof before all letters*

## DANGUIN.

- 31 The Knight's Dream, after Raffaello—*print*; and Rembrandt's  
Wife, after Rembrandt—*print* 2

## A. B. DESNOYERS.

- 32 La Vierge au Linge, after Raffaello—*proof*  
33 La Vierge de Florence, after Raffaello—*open letter proof*  
34 La Vierge aux Rochers, after L. da Vinci—*open letter proof*  
35 La Vierge au Berceau, after Raffaello—*second state*  
36 St. Margaret, after Raffaello—*second state, fine, on India paper*  
37 The same—*second state, on plain paper*  
38 Eliezar and Rebecca, after N. Poussin—*proof*  
39 La Vierge de la Maison d'Albe, after Raffaello—*proof signed by  
the engraver*  
40 St. Catherine, after Raffaello—*open letter proof, fine*  
41 La Vierge au Berceau, after Raffaello—*second state, fine*  
42 The Foligno Madonna, after Raffaello—*open letter proof*  
43 The Visitation, after Raffaello—*open letter proof, laid down*

## C. DIEN.

- 44 The Sibyls, after Raffaello—*proof with artists' names only*

## HENRIQUEL DUPONT.

- 45 Mary with the Infant Saviour, after Raffaello—*fine first proof,  
signed in pencil*

## A. DURER.

- 46 Adam and Eve (B. 1)
- 47 The Passion of Christ (B. 3-18)—*a fine set* 16  
*From the Cambridge Duplicate Sale*
- 48 One of the above (B. 6)
- 49 Christ on the Cross (B. 24)—*fine*  
*From the Cambridge University Sale*
- 50 Two Angels holding the Holy Handkerchief (B. 25)—*somewhat damaged*
- 51 The same—*fine*
- 52 The Virgin standing on a crescent, crowned with stars and holding sceptre (B. 32)—*fine*
- 53 The Virgin seated, embracing the Child (B. 35)—*fine*
- 54 The Virgin crowned by an Angel (B. 37)
- 55 The same (B. 37)—*fine*
- 56 The Virgin with a Pear (B. 41)—*fine*
- 57 The Virgin with a Monkey (B. 42)—*very fine*  
*From the Griffiths Collection*
- 58 The same (B. 42)
- 59 The Five Disciples (46-50)—*fine clear set, with margins* 5
- 60 St. Christopher (B. 51)
- 61 St. Christopher (B. 52)
- 62 St. Hubert (B. 57)—*brilliant impression*
- 63 St. Jerome in his Cell (B. 60)—*most brilliant*
- 64 St. Jerome doing Penance (B. 61)—*fine*
- 65 The same (B. 61)—*very fine*  
*From the Griffiths Collection*
- 66 St. Geneviève (B. 63)—*fine*
- 67 Amymone (B. 71)



## A. DURER.

- 68 The Rape of a Young Woman (B. 72)—*fine*  
 69 The Effects of Jealousy (B. 73)  
 70 Melancholy (B. 74)—*very fine*  
 71 Justice (B. 79)—*fine*  
 72 The Little Courier (B. 80)  
 73 The Ensign (B. 87)  
 74 The Bagpipe Player (B. 91)  
 75 The Monstrous Pig (B. 95)  
     *From the Marshall Collection*  
 76 The Knight and Death (B. 98)—*very fine*  
 77 The same—*brilliant impression, with margin*  
 78 The Cannon (B. 99)  
 79 Frederick of Saxony (B. 104)—*fine*  
 80 Bilibald Pirkheimer (B. 106)—*fine*  
 81 The Trinity—*woodcut, very fine*

## JEAN DUVET.

- 81A St. Sebastian, St. Anthony and St. Roche (B. 10)—*fine*

## G. EDELINCK.

- 82 The Battle for the Standard (44), after L. da Vinci, before the  
     points on the sword

## EISENHARDT.

- 83 The Virgin and Child Enthroned, after Botticelli—*artist's proof*

## FELSING.

- 84 Salvator Mundi, after L. da Vinci—*remark proof*  
 85 Il Suonatore, after Raffaele—*proof before any letters*

## FLAMENG.

- 86 La Ronde de Nuit, after Rembrandt—*Japan proof, and a portrait* 2

## F. FORSTER.

- 87 La Vierge de la Maison d'Orléans—*proof before letters*  
 88 The Crucifixion, after Sebastian del Piombo—*proof before any letters*  
 89 La Vierge au Bas-relief, after L. da Vinci—*trial proof*  
 90 The same—*trial proof* ; Portrait of Albert Durer, after himself  
       —*proof, with remark* 2

## A. FRANCOIS.

- 91 Portrait of Titian, after himself ; and Laura, after S. Memmi—*proofs*  
 92 The Birth of Venus, after Cabanal—*proof before any letters*  
 93 The Virgin Ascending the Steps of the Temple, after Titian—*proof before any letters*

## G. GARAVAGLIA.

- 94 Hagar and Ishmael, after Baroccio—*proof before any letters* ; and  
       The Madonna and Child of Vincenzio—*proof before letters*  
 95 Jacob and Rachel, after Appiani—*proof before any letters* ; and La  
       Vierge aux Balances, after L. da Vinci  
 96 Assumption of the Virgin, after Guido—*proof before any letters*  
 97 La Madonna della Seggiola, after Raffaello—*proof with the white  
       string, most rare*  
 98 The Cenci, after Guido—*proof before any letters, fine*

## NOEL GARNIER.

- 99 The Scourging of Christ, from Marc Antonio ; copy of Albert Durer, not mentioned by Robert Dumesnil

## GIRARDET.

- 100 The Deposition, after Andrea del Sarto—*proof* ; The Annunciation, after Guercino, by Guadagnini—*proof before any letters* 2
- 101 The Triumph of Titus, after G. Romano—*proof* ; and The Rape of the Sabines—*proof* 2

## H. GOLTZIUS.

- 102 The Virgin weeping over the Dead Body of Christ (B. 41)—*fine* ; and another 2

## G RUNER.

- 103 La Madonna dei Ansdei—*proof before any letters*

## GUERIN.

- 104 Venus disarming Cupid, after Correggio—*first proof*

## F. SEYMOUR HADEN.

- 105 The Agamemnon—*first state*
- 106 The Mill Pond—*early impression*
- 107 Harlech—*proof, mezzotint plate*

## HOGARTH.

- 108 The Rake's Progress



## HERKOMER

109 Tennyson—*remark proof*110 Wagner—*remark proof*

## HOLLAR.

111 The Set of Butterflies (W. 2164–2175)—*fine* 10

112 The Earl of Huntington ; and others 7

113 Lady Portland—*fine* ; William Burton ; and others—*some rare* 6114 The Earl of Arundel ; and other portraits—*fine* 9

115 Aretino ; Catherine Cornaro ; and others 8

116 The Crucifixion, after Vandyck—*fine* ; and others 5

## T. HOLLOWAY.

117 The Cartoons of Raffaele at Hampton Court—*fine subscription set* 7

## HUOT.

118 La Vierge de la Délivrance, after Hebert—*artist's proof*

## S. JESI.

119 Tempi Madonna, after Raffaele—*proof, second state*120 Leo X., after Raffaele—*first state*

## J. KAISER.

121 The Portrait of Six, after Rembrandt—*artist's proof*

## J. LAUGIER.

122 Le Ravissement de St. Paul, after Poussin—*proof before any letters*123 The Virgin with the White Rabbit—*presentation proof*124 The Duke d'Urbino, after Raffaele—*proof with white tablet ; and Thalia, after Raffaele, by Leroux—proof with remark* 2

## LAURENT.

- 125 The Martyrdom of St. Peter, after Titian—*proof before letters* ;  
and Marc Antonio's Portrait, after Raffaello—*first proof* 2

## N. LECOMTE.

- 126 The Holy Family, after Raffaello, called La Perle—*proof, first state*

## A. LEFEVRE.

- 127 The Adoration of the Shepherds, after Correggio—*presentation proof*

## LUCAS VAN LEYDEN.

- 128 The Triumph of Mordecai (B. 32)—*fine*  
*From the Hawkins and Griffiths Collections*
- 129 Christ Tempted (B. 41)—*fine*
- 130 Christ Crowned with Thorns (B. 62) ; one of the Circular Passion  
—*fine and rare*
- 131 St. Thomas (B. 92)—*fine*
- 132 The Conversion of St. Paul (B. 107)—*fine*
- 133 The Beggars (B. 143)—*rare*

## G. LONGHI.

- 134 The Reading Magdalen, after Correggio—*fine, first state*
- 135 The Madonna del Lago, after L. da Vinci—*proof with artists' names only*
- 136 The Holy Family, with St. Elizabeth and John the Baptist, after Raffaello—*proof before any letters*
- 137 The Sposalizio, after Raffaello—*proof with the verses in open letters*

## LORICHON.

- 138 The Gran Duca Madonna—*proof, with artists' names; and*  
       Titian's Ecce Homo—*proof* 2
- 139 The Marriage of St. Catherine, after Correggio—*proof with*  
       *artists' names etched*

## PETER LUTZ.

- 140 The Madonna and four Saints, Bagnacavallo—*proof before any*  
       *letters*

## A. LOUIS.

- 141 Mater Dolorosa, after Ribera—*proof before letters*

## E. MANDEL.

- 142 The Panshanger Madonna, after Raffaele—*proof with remark,*  
       *with artist's signature*
- 143 The Little Gardeners, after Magnus—*proof before letters*
- 144 The Ecce Homo, after Guido—*first state; and Mater Dolorosa,*  
       *after Carlo Dolci—same state* 2
- 145 La Bella di Tiziano, after Titian—*proof with the remark, signed*

## MANTEGNA.

- 146 The Resurrection (B. 6) —*fine, rare*
- 147 The Descent into Limbo (B. 5)—*fine, with large margin*
- 148 The same (B. 5)—*very fine*  
       *From the Griffiths Collection*
- 149 Soldiers Carrying Trophies (B. 14)
- 150 Fight of the Tritons (B. 17)—*fine*
- 151 A Combat of Marine Gods (B. 18)—*fine*



## A. MARTINET.

- 152 Il Suonatore, after Raffaello—*first state*  
 153 La Vierge à la Redemption, after Raffaello—*first proof*  
 154 The same—*proof before letters*; and the Infant John in the  
     Desert, after Carracci—*proof* 2  
 155 La Vierge au Palmier, after Raffaello—*first proof*

## MARTIAL.

- 156 Mare sous Bois—*artist's proof on Japan paper*

## MASQUELIER.

- 157 Madonna della Casa Colonna, after Raffaello—*artist's proof*; and  
     Guido's Fortune 2  
 158 The Deposition, after Raffaello—*first proof*

## J. B. MASSARD.

- 159 St. Cecilia, after Raffaello—*proof in the third state, before the  
     title*

## FRANZ MASSAU.

- 160 The Virgin and Child, taken from the picture by Meister Stephan  
     —*proof, signed*

## MATHEY.

- 161 The Children of Charles I., after Vandyck—*artist's proof on  
     vellum*

## MERYON.

- 162 Rue Tixeranderie—*second state, on Dutch paper*  
 163 Le Pont Neuf—*the third state, on Dutch paper*  
 164 La Tour de l'Horloge—*third state, on plain paper, laid down*

## MERYON.

- 165 L'Arche du Pont—*second state, on Dutch paper*
- 166 La Pompe Notre Dame—*second state*
- 167 Le Pont au Change—*third state*
- 168 Rue des Mauvais Garçons—*second state*
- 169 Rue des Toiles, Bourges—*first state*
- 170 La Morgue—*second state*
- 171 Old Gateway of the Palais de Justice—*third state*

## MERCURI.

- 172 Christopher Columbus—*first state* ; and the Portrait of Philippe de Champaigne, after himself, by Metzmacher—*proof with white tablet*

## RAFFAELLE MORGHEN.

- 173 Gran Duca Madonna, after Raffaelle—*second state, with artists' names etched*
- 174 The same, with the title and Bardi's address
- 175 Jeanne d'Aragon—*proof before letters*
- 176 Noli Me Tangere, after Baroccio—*proof with the arms*

## RAFFAELLE MORGHEN.

- 177 Angelica and Medora, after Matteini—*proof before letters*
- 178 The Magdalen in the Desert, after Murillo—*proof before letters*
- 179 The Holy Family, after Rubens—*proof before letters* ; and The Virgin and Child, after Garofolo—*proof* 2
- 180 Madonna del Cardellino, after Raffaelle—*second state before the title*
- 181 Petrarch ; Dante Ariosto ; Boccaccio—*open, lettered proofs* 4
- 182 The Last Supper, after L. da Vinci—*proof with the arms, and open letters*
- 183 Leonardo da Vinci—*proof before any letters* ; and Theseus

## F. MULLER.

- 184 The Madonna di San Sisto, after Raffaello—*proof on India paper, with Italian writing*

## J. MÜLLER.

- 185 St. Cecilia, after Dominichino—*proof before all letters*

## A. PERFETTI.

- 186 Sybilla Persiea, after Guido—*proof before any letters*  
 187 La Bella di Tiziano, after Titian—*remark proof*  
 188 Sybilla Persiea, after Guercino—*proof before any letters*  
 189 Sybilla Cumea, after Domenichino—*proof with the arms*  
 190 Sybilla Samia, after Guercino—*proof with artists' names only*  
 191 La Bella di Tiziano, after Titian—*proof with the arms*; and A  
 Portrait of Dante, after Giotto 2

## PORPORATI.

- 192 Leda, after Correggio—*proof with the arms only*

## RAHL.

- 193 The Virgin Adoring, after Perugino—*proof with artists' names only*; and The Eeee Homo, after Titian 2

## MARC ANTONIO RAIMONDI AND SCHOOL.

- 194 Adam and Eve, modern copy  
 195 Joseph and Potiphar's Wife (B. 9)  
 196 The Massacre of the Innocents (B. 21), by Marco da Ravenna  
 197 The Descent from the Cross (B. 32)—*fine*; from the Maroehetti  
 Collection; and copy B. 2



## MARC ANTONIO RAIMONDI AND SCHOOL.

- 198 The Virgin Ascending the Steps of the Temple (B. 45)—*fine* ;  
and another impression 2
- 199 La Vierge au Berceau (B. 63), copy A
- 200 The Rape of Helen (B. 210); and the Battle of the Cutlass  
(B. 212)
- 201 The Judgment of Paris (B. 245), copy B
- 202 The Bacchanal Frieze (B. 248) cut
- 203 Young Woman seated, by M. Ravenna—*fine* (B. 257)
- 204 Les deux Amours (B. 280)—*fine and rare*
- 205 Vénus sortie du Bain (B. 297) backed ; and the copy C. 2
- 206 The Same—*fine* (B. 297)
- 207 Mars, Venus and Cupid (B. 345)—*fine*
- 208 Laocoon (B. 353), by M. da Ravenna—*fine*
- 209 La Femme aux Boules (B. 377); and L'Homme tenant une femme  
par les mains (B. 471) 2

*End of First Day's Sale.*

## Second Day's Sale.



On WEDNESDAY, FEBRUARY 14, 1894,

AT ONE O'CLOCK PRECISELY.



### ETCHINGS BY REMBRANDT.

- 210 Abraham's Sacrifice (W. 39)—*fine*
- 211 The Triumph of Mordecai (W. 44)
- 212 David Praying (W. 45)
- 213 The Nativity (W. 50)
- 214 Christ Preaching (W. 71)
- 215 Jesus Christ driving out the Money-changers (W. 73)
- 216 The Beggars at the Door (W. 713)—*fine*  
*From the Mariette Collection*
- 217 An Academical Figure of a Man (W. 190)
- 218 A Woman with her feet in the water (W. 197)
- 219 A Naked Woman, seen from behind (W. 202)
- 220 Clement de Jonghe (W. 274)
- 221 Abraham Franz (W. 275)
- 222 John Lutma (W. 278)

## RICHOMME.

- 223 La Vierge au Livre, after Raffaello—*proof with the artists' name only*
- 224 The Triumph of Galathea, after Raffaello ; and Thetis with the armour of Achilles—*open-letter proofs* 2
- 225 The Triumph of Galathea, after Raffaello—*open-letter proof*

## ROUSSEAU.

- 226 Portrait of a Man, after Francia—*proof in the first state*

## F. ROSASPINA.

- 227 The Holy Women and Christ, after Correggio—*proof with artists' names only* \*

## MARTIN ROTA.

- 228 The Last Judgment ; and the Martyrdom of St. Peter, after Titian 2

## SCHIAVONI.

- 229 The Assumption of the Virgin, after Titian—*open letter proof*

## MARTIN SCHONGAUER.

- 230 The Betrayal of Christ (B. 10)—*fine*
- 231 St. George (B. 50)—*fine and rare*

## W. SHARP.

- 232 The Doctors of the Church, after Guido—*proof with arms only*
- 233 St. Cecilia, after Domenichino—*open letter proof*

## J. R. SMITH.

- 234 Lady Hamilton, after Reynolds—*proof before letters, fine*

## EDWARD SLOCOMBE.

- 235 Andromeda and Phryne, by Slocombe—*artist's proofs* 2

## STEINLA.

- 236 The Pietà, after Fra Bartolomeo—*proof before the coat-of-arms ;*  
and two others 3
- 237 The Madonna and Child, after Palma Vecchio—*proof with*  
*remark ;* and the Virgin Adoring, after Luini—*proof* 2

## L. SCHIAVONETTI.

- 238 The Cartoon of Pisa, after Michael Angelo—*proof before all*  
*letters ;* and St. Cecilia 2

## STEIFENSAND.

- 239 The Adoration of the Magi, after Veronese—*proof before letters ;*  
and The Deposition, after Raffaele, by Schultheiss 2

## TARDIEU.

- 240 St. Michael, after Raffaele—*proof before letters ;* and Fortune,  
after M. Angelo 2

## TOSCHI.

- 241 Diana, after Correggio—*proof before all letters*
- 242 St. George—*remark proof ;* and two Plates of Heads of Boys  
—*proofs before letters* 3
- 243 Madonna della Scala, after Correggio—*proof before letters*
- 244 St. Thomas—*proof before letters ;* and another Saint 2
- 245 Madonna de Velo, after Raffaele—*proof before any letters*



## VOLPATO.

- 246 The Prophets and Sibyls, after Michael Angelo—*open letter proofs* 6

## WALTNER.

- 247 The Angelus, after Millet—*Japan artist proof*  
 248 The Old Clerk, after Gainsborough—*Japan artist proof*; and another 2  
 249 Master Lambton, after Lawrence—*remark proof*

## WEBER.

- 250 Sacred and Profane Love, after Titian—*remark proof*  
 251 Violanta, after Paris Bordone—*proof*; and St. Peter Martyr, after Titian 2

## DRAWINGS BY THE OLD MASTERS.

## ALBERTINELLI.

- 252 A Study in Black Chalk, of the Virgin and St. John; the Saviour bearing his Cross, by Beccafumi; &c. 4

## BECCAFUMI.

- 253 A Study of a Saint—in *bistre*, from the Collection of Reynolds; and Battle Scenes, by Borgognone 5

## BUONAROTI (MICHAEL ANGELO).

- 254 Our Saviour on the Cross—in *pencil*; The Prophet Jonah; &c. 5  
 255 The Prophet Isaiah; and various Studies, after the same master 4

## POLIDORO CARRAVAGGIO.

- 256 Tobit and the Angel—*in sepia* ; The Crucifixion, by Casolani ;  
and others by Cortona ; &c. 6

## CALLOT.

- 257 A Party in a Garden—*in pencil*

## ALONZO CANO.

- 258 The Virgin Mary ; The Baptism of our Saviour—*in pen and ink* ;  
&c. 5

## CRETI.

- 259 A Roman Girl—*in red chalk* ; Architectural Designs, by Farinati  
Fontana ; &c. 5
- 260 Various Studies of Angels' Heads and other subjects, by Fran-  
ceschi, B. Franco ; &c. 4
- 261 A curious Drawing of a Woman holding a Cornucopia—*pen  
and ink*, by Filippino Lippi, given by him to Raffaele del  
Garbo 2
- From the Lawrence Collection*

## GAROFALO.

- 262 The Holy Family—*in colour* ; and others, by Lauri ; &c. 4

## LIOTARD.

- 263 A Study in colour of an Oriental

## ANDREA MANTEGNA.

- 264 A Procession of Nymphs and Centaurs ; A Roman Triumph ;  
and others, by Maratta 5

## MURILLO.

- 265 The Holy Family—*red chalk, washed* ; and others, by Mazzola,  
&c. 6

## PARMIGIANO.

- 266 Sibilla Erithrea, after Michael Angelo—*in pen*, from the  
Richardson and Lely Collections ; and others 4

## PERUGINO.

- 267 The Crucifixion—*in red chalk* ; Procaccino ; and Woman playing  
on a Lute 3

## RAFFAELLE.

- 268 A Study of the Virgin Mary—*in bistre* ; Galathea ; Psyche 3  
269 A Study of a Man's Head—*in red chalk* ; and The Massacre of  
the Innocents 2

## REMBRANDT.

- 270 The Family of Tobit—*in pen washed*  
271 The Interior of a Church ; A Forest Path—*in pen washed* 2  
272 The Crucifixion—*in sepia, pen washed*  
273 Isaac blessing Jacob—*in sepia, pen washed*  
*From the Reynolds and Uttersen Collections*  
274 The Angels appearing to the Shepherds—*in sepia, pen washed* ;  
A Study of Figures Reading 2  
274A The Study of a Lion—*in sepia and Indian ink, pen washed*  
275 The Angel Appearing to Tobit—*in sepia, pen washed* ; and  
another 2

## GUIDO RENI.

- 276 The Assumption of the Virgin ; The Crucifixion of St. Peter  
and others, by Romanelli 5
- 277 The Executioner with the Head of John the Baptist—*in red  
chalk* ; and Sacred Subjects, by Salvator Rosa ; &c. 6

## ANDREA DEL SARTO.

- 278 A Study of Angels—*in red chalk* ; A Battle Scene, by Giulio  
Romano ; &c. 4
- 279 A Study of Cupids—*in black chalk* ; and Subjects, by Salimbeni 4
- 280 The Madonna del Sacco—a *highly finished drawing in colours* ;  
Vespasian and Titus, by Salviati ; &c. 3

## SALIMBENI.

- 281 The Trinity with the Patriarchs and Prophets—*in colours* ; &c. 6
- 282 Drawings in outline and pen of Biblical Subjects—*signed* 6

## TINTORETTO.

- 283 The Virgin and Child with St. Joseph and St. Elizabeth ; The  
Madonna and Child—*in bistre heightened with white* ; The  
Nativity, by Santi Titi ; *in pen washed* ; &c. 5

## MARCO UGGIONE.

- 284 The Nativity ; and Sacred Subjects, by Tintoretto ; &c. 6

## TINTORETTO.

- 285 The Marriage of St. Catherine ; and other Sacred Subjects—*in  
bistre* 6



## UNKNOWN.

- 286 Studies of Heads and Figures—*in pencil and chalk* 7
- 287 A similar lot 6
- 288 A Man Praying, Venetian School; A draped Female Form; &c.  
*From the Lely Collection* 5
- 289 Portrait of a Man—*in red chalk*; &c. 4  
*From the Richardson and C. Rogers Collections*

## GIORGIO VASARI.

- 290 The Nativity; and The Visitation—*in pen*; and other Studies 5

## PAOLO VERONESE.

- 291 A Study of a Man Kneeling—*in red chalk*; The Virgin in the Clouds, by Vanni; &c. 4
- 292 A Subject in Venetian History, scene the Place of St. Mark's—*sepia washed*; &c. 4

## LEONARDO DA VINCI.

- 293 Study of a Man's Head—*in pen*

## GASPAR VITELLI.

- 294 An Italian Seaport; &c. 3

## FRAMED ENGRAVINGS.

- 295 Michael Angelo, after M. Angelo, by Francois—*artist's proof, signed by the engraver*
- 296 La Vierge au Donataire, after Raphael, by Desnoyers—*proof*
- 297 The Transfiguration, after ditto, by R. Morghen—*ditto*
- 298 Madonna di San Sisto, after ditto, by F. Muller
- 299 The Last Communion of St. Jerome, after Dominichino, by A. Tardieu—*proof*
- 300 The Madonna and Child, with Saints, after Holbein, by M. Steinla—*proof with arms*
- 301 The Assumption of the Virgin, after Titian—*proof with arms*
- 302 Descent from the Cross, after Rubens, by Claessens—*proof before letters*
- 303 La Spasimo di Sicilia, after Raphael, by Toschi
- 304 The Immaculate Conception, after Murillo, by A. Lefevre—*proof before letters*
- 305 The Descent from the Cross, after Voltterra, by Toschi—*before all letters*
- 306 Madonna della Sedia, after Raphael, by R. Morghen—*open letter proof with arms*
- 307 Madonna and Child, with flowers, after L. da Vinci, by Franck—*proof before letters*

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- 312 The Holy Family, after Botticelli, by Gaillon—*proof*; &c. 6
- 313 Leonardo da Vinci, by R. Morghen; The Man with the Pink,  
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- 318 Pan and Psyche, after E. Burne Jones, by C. W. Campbell—  
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- 319 Miss Rich, after Hogarth, by S. Cousins, R.A.—*artist's proof*—  
*ditto*

## AFTER SIR J. REYNOLDS.

- 320 SIMPLICITY, by S. Cousins, R.A.—*artist's proof*
- 321 LAVINIA, LADY SPENCER, by ditto—*selected proof*
- 322 MISS PENELOPE BOOTH, by ditto—*artist's proof*
- 323 THE AGE OF INNOCENCE, by ditto—*ditto*
- 324 COUNTESS SPENCER, by ditto—*ditto*
- 325 THE HON. ANNE BINGHAM, by ditto—*ditto*
- 326 Lady Caroline Montagu as "Winter," by ditto—*ditto*
- 327 Lady Anne Fitzpatrick as "Sylvia," by ditto
- 328 Miss Bowles, by ditto—*proof before letters*
- 329 The Strawberry Girl, by ditto—*ditto*
- 330 Angels' Heads, by J. Scott—*artist's proof*
- 331 Pick-a-back, by G. Zobel—*proof before letters*

- 332 Lady Gertrude Fitzpatrick, by J. R. Jackson—*artist's proof*
- 333 The Same, by C. A. Tomkins; and Puck, by F. Stacpoole, R.A.  
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- 340 Sunset, &c. by S. Palmer 3
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- 342 ETCHINGS, by Sir E. Landseer, R.A.—*the set of seventeen*
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## E. HUME.

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389 A VIEW IN OXFORD

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392 A LANDSCAPE, with cattle

W. BENNETT

393 BOLTON ABBEY

J. ISRAELS.

394 WAITING FOR THE BOATS

J. ISRAELS

395 A SHRIMPER

P. DE WINT.

396 RIVAULX ABBEY

G. A. FRIPP, 1859.

397 A LANDSCAPE, with cows watering

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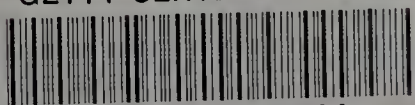








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